

A CRITICAL LOOK AT CULTUREFEST '93

see centre spread

NEW FILM LOOKS AT
LIFE OF REGGAE
GREAT PETER TOSH



by Dave Austin • see page 9

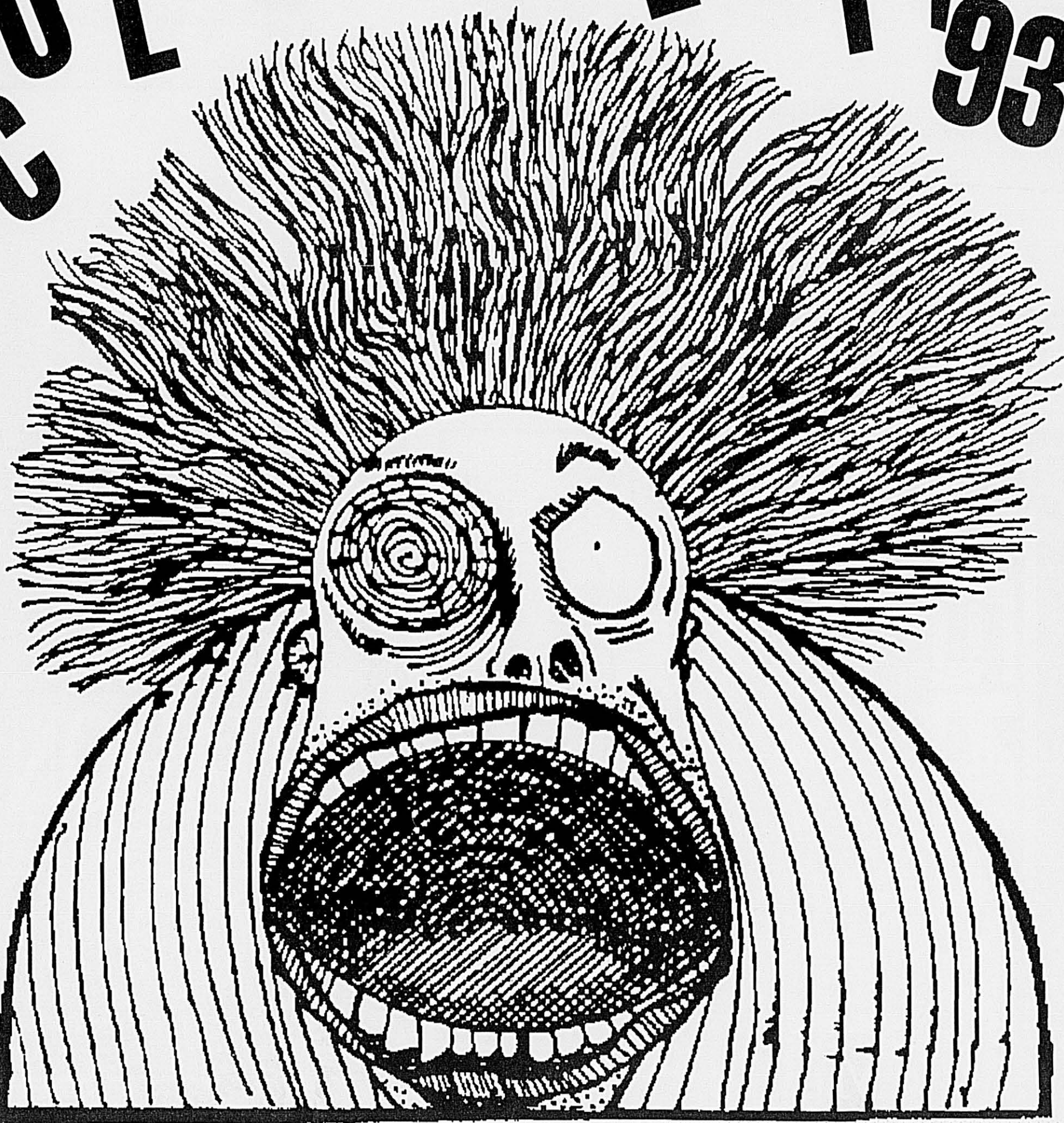
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Her-story: Word of Mouth

BY MELANIE NEWTON

In western thinking, the written word has displaced a much older oral tradition as a means of passing history on to future generations.

Ranging in age from 73 to 21, four South Asian women spoke at the speakers' panel *Pioneering Women: An Oral History Encounter*, held last Friday at the South Asian Women's Community Centre to mark Women's History Month. It was a reminder that, in many cultures, a strong oral tradition still exists.

Born at the beginning of Mahatma Gandhi's anti-colonial rebellion, Rita Shakuntala Nowry described growing up in India at the start of Gandhi's anti-Raj movement, and the changes it brought to Indian women's lives.

"The 20's was the time when Mahatma Gandhi started widening the base of the freedom movement to mass level. Until then it was the movement of the intelligentsia. The British had no difficulty in dealing with armed rebellion but they did not know how to handle the menace caused to their empire by this half-naked fakir," said Nowry.

In order to give the strength of numbers to the anti-British revolution, the movement's male leaders welcomed women's participation. Women were crucial in the "salt marches", which boycotted British products sold in India in place of indigenous ones.

"As if, out of dust, men and women rose responding to his call. Women who had never crossed the threshold of their houses, no matter what caste or class they belonged to came on the streets, faced the police and lathi charges [where the police attacked protestors with truncheons] and went to prison," said Nowry.

However after India's independence in 1948, most of the promises of gender equality never became an effective reality. Prime Minister Jawaharlal Nehru passed several laws giving women equal rights on paper, such as 1955's law which gave women the right to own land. However, many of the new policies lacked the popular support to make any difference in women's lives.

Academic racism

Dr. Vijaya Mulay came to Canada when India's post-colonial euphoria had passed. Having been very involved in the movement, she felt disenchanted with the government.

In the early 70's, the Trudeau government relaxed its immigration policies, allowing professionally-trained people to enter. Mulay came to Canada with a PhD, but found that the Cana-



Vijaya Mulay and Rita Shakuntala Nowry

dian medical system didn't consider her degree valid.

The situation worsened when Mulay applied for a job in Vancouver, and her new boss found out she didn't have "papers". She asked if she could at least do lab research and was instructed to go down a hallway to find her new job.

"This place had pressing machines and laundry machines," said Mulay. "He'd sent me to the laundry. I took the nightshift, so nobody I knew would see me, got back to the place where I was living and I said 'Is this why my father worked hard for me? To come to this place and work in a laundry?'"

Nowry also experienced racism when she went to England for university in the 1950's. However, she found the British more tolerant on their homeground, than they were under the Raj's protection.

"I hated the British [in India]. I was going there merely to learn. But soon, I discovered that the British at home were quite different from the British in India," said Nowry.

Something akin to apartheid existed under British colonialism, not only in India, but across the British Empire. Colonialism ruined the indigenous textile and handicraft industries by bankrupting the Indian market.

While the British used an anti-sexist message as an excuse to bring colonialism to India, colonial capitalism made things worse for Indian women. For example, British Christianity outlawed Hindu temple dancers, who were considered sacred wives of the gods. This forced the women, who had no other means of supporting themselves, into prostitution.

Nowry also singled out the rise in consumerism, introduced to many countries by European colonialism, as a major factor contributing to the rise in the

number of wife burnings in India, which have received so much attention in the North American media.

Building on the past

Mulay says it was her Indian background which helped her to survive the problems she encountered in Canada.

"I've always felt that my childhood growing up in India was very important, because, if I

hadn't had that childhood, I don't know how I would have been able to face the struggles I've faced here in Canada," she said.

Mulay also voiced the feelings of many immigrants when she said that she sometimes questions her decision to emigrate.

"In retrospect, I do feel that if I had had some guidance from somebody else, I might have

been able to do that [stay in India]. Right now, I've come full circle. I'm back to where it started. And I think to myself, what the heck am I doing here?" she said.

The third speaker, Jennifer Chew, who grew up in Canada, stated that while she "had never felt like going back to India", she was also very aware of the fact that, though she was Canadian, her roots were elsewhere.

"I've found that the racism is very subtle. At work you hear things about immigrants. No matter how much on the surface you may feel you're accepted as part of the society, there's always something missing," said Chew.

The final speaker, McGill Social Work student Nadra Qadeer, said it was important to recognize that historians are not the people who create the past. History, she said, is written one day at a time.

"I'm sure a lot of people would agree with me that this is how history should be taught, rather than recording one battle after another. Nowadays, we are coming to recognize the importance of speaking about personal experience, and many people are now writing, instead of history, HER-story," said Qadeer.

Orgies and authenticity in Tartuffe

McGill's Tartuffe an excellent adaptation



David Haydn-Jones and Seth Abramovitch as Orgon and Tartuffe

BY DAVE LEY

Louis would have liked it.

Molière's *Tartuffe*, first performed before the royal court at Versailles in 1664 is now being presented by McGill's department of English Drama and Theatre program.

Translated by Ranjit Bolt and directed by Coral Larson Thew, *Tartuffe's* theme of hypocritical transparency is evident in everything from the insincerity of the main character to the backstage which is visible to the audience towards the end of the play.

Despite Molière's favoured position with King Louis XIV of France, the play was banned until 1669 by critics who claimed that the play was offensive to religion by portraying the main character Tartuffe, a pious pauper taken in by the rich Orgon, as a fraud who tries to seduce his patron's wife and take over his estate.

In fact, the McGill cast of 1993 did such a good job, they probably would have been banned as well. The opening orgy performed to the music of Enigma sets the scene for showing the small difference between those

who play up to the hypocritical morality of society and those who seek to ignore it.

Generally, the acting at Tuesday's first-night performance was superb. Special mention goes to Cécile Lassere, who played Dorine, the maid to Orgon's daughter Mariane. Seth Abramovitch was magnificent in his portrayal of Tartuffe, the two-faced supposedly religious fanatic who swindles his way to fortune.

The play is an excellent modern adaptation of an old classic. The 17th century costumes and sets are combined brilliantly with the scenes, modern music and occasional contemporary colloquial wit.

This production is bound to be a hit. It's hard to review a play that has so few faults and so many good qualities, so its best to give the obvious advice: it's a good play, go see it.

Tartuffe is being staged by the McGill Department of English Drama and Theatre Program, and runs from November 3-6 and 10-13. Performances are in the Arts Building's Moyse Hall, and admission is \$6. for students.

COMMENT

Deliberately forgetting?

Five hundred years and counting after the murder of millions of First Nations people, following their brutal encounter with Columbus and associates, Native people in Canada and in areas throughout the world continue to be oppressed. They are absent from the school curriculum, misrepresented in the media, silenced.

This year's Culturefest will not take any steps towards rectifying these oppressions. Not one event, of the 13 organized, even acknowledges the presence of Native people in this country or others.

In fact, events such as the "workshop on Uganda", in which a Catholic missionary will speak about his life in Uganda as a Canadian and where he worked with youths "from over 52 tribes" only acts to perpetuate this tradition of silence.

Once again, a privileged white male will be given the go-ahead to appropriate and validate someone else's culture. Once again Native people so often pressured with arms and ignorance will be robbed of an opportunity to define themselves - to speak in their own tongues.

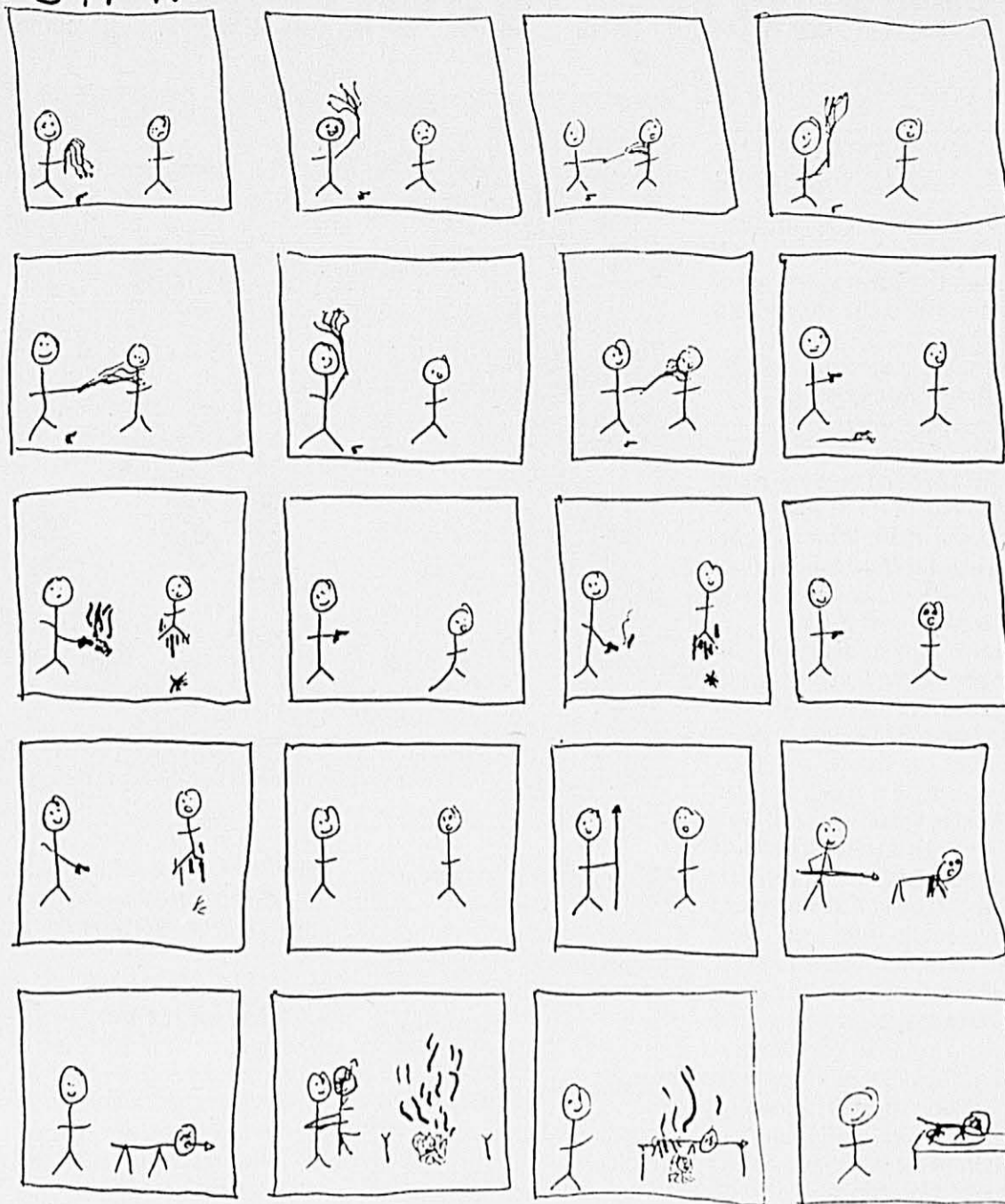
If the object of culturefest is indeed, as one Students' Society exec claims, "to encourage awareness, understanding and tolerance", why is it that the experience of Native people, the world over, is not being addressed?

Did people just fail to notice when First Nations youth in Davis Inlet tried to commit suicide by inhaling gas because they felt they had nothing to live for? Were people not here to witness Oka? Are people oblivious to the fact that First Nations people governed themselves before the Europeans came and demand to do so again?

Perhaps organizers of Culturefest are unwilling to allow Native people to define their own culture because they fear that this will jeopardize the festive apolitical mood. After all, the experience of Native people cannot be discussed without talking about colonialisation, bloodshed and the land we're sitting on. And maybe that would spark the emergence of a new interpretation of Culturefest. One which would treat the political as an integral part of the cultural, forcing people to re-examine the roots of their culture - allowing people to speak for themselves.

Patricia Harewood

STICK by ADAM BRADLEY



The Daily welcomes all letters under 300 words. Add your name, program, year and phone number. Anonymity can be provided; talk to an editor beforehand. We print all letters provided they are not racist, sexist, homophobic or slanderous. Opinions can be expressed in the form of a Hyde Park, no more than 500 words.

LETTERS

Take a marketing course

To the Daily:

I am disgusted at your article in the Nov. 1 issue which read "Magazine called sexist by student groups". You claim that the C.C. is sexist. The fact is, it's a management magazine aimed at the students of that faculty, the majority of which find it funny and non-offensive. We, management people, expect and accept this type of humour, which is why it is targeted at us. It was not meant to satisfy your humour need, nor that of the Sexual Assault Centre.

Take a marketing course.

What I find offensive is the tasteless article in question, in which the *Daily* demonstrates its double standards. It is disappointing when you claim to be so politically correct and concerned with human rights, then you are willing to tarnish a person's name because it will make a colorful title. It is legit to voice your opinion (it's called 'Freedom of the Press', have you heard of it?), but it is inexcusable to walk all over an individual when he has pleaded with you not to mention his name as he feels it may hinder his acceptance into gradu-

ate studies in McGill. Instead part of the title of your article read: "Don't Mention My Name", says editor (his name). So you have a catchy title. Congrats. Did your ratings increase? Do you have more ads this week? Or does Ms. Unna feel that she's a better person now? At least the C.C. is aimed at making people laugh, your sole purpose was to offend. At least the C.C. editors were decent enough to apologize and promised to be more considerate in the future. I have not seen any apologies from the *Daily* to the C.C. editor yet.

Rima Zaarour

Female U3 Management student who finds the C.C. entertaining

Forgive us our sins...

To the Daily:

About the McGill *Daily* "Culture" cover of Thursday, Oct. 28: they jeered and mocked Him to His face as well, in the hours He was dying on the cross. "Father, forgive them, for they know not what they do."

Graham D Darling
Chemistry

HYDE PARK

Our Only Choice

Opinion submitted by Courtney MacInnes

Socialization leads us to accept alcohol unquestioningly as a harmless drug. In a city where the drinking age is 18 and the bar scene is alive, we falsely believe that drinking is the only way to have fun, to party.

This is so because of the prohibition of marijuana and other drugs. Society has chosen one drug to tolerate and largely promoted it, until it has become an accepted convention. Media creates mind, so the image of alcohol as the sole safe option when partying has been born.

People have the 'right' to go to bars and get drunk. But it is illegal to smoke pot in your own home, much less at a bar. People don't realize that pot is okay, that it is healthy. Socialization has led peo-

ple to believe that it is wrong.

They don't understand what pot is, it's essence. They have an image of it in their heads, a negative stereotype that is projected on the stereo. The only way they can change this stereotype of pot created by the media is to smoke the herb itself. Then they will understand what it feels like to be stoned and their previous conceptions will fall apart. I've seen it happen.

I feel oppressed by the one option party scene: Drink and drink more! I consider alcohol an evil drug with high possibilities of serious harmful side effects.

When I go out at night and see liquor presented in as many ways as possible, I feel smothered by the lack of another option. I want to go out, but I don't want to go out and

get drunk. I want to go out and get stoned.

When will this prohibition end so I can live here in Montréal in true freedom to go out and have fun the way I want to? Everywhere I go, I'm pushed to drink alcohol, the 'legal' drug, and looked down on for smoking pot, the 'illegal' drug.

But who is to tell us that alcohol is okay and pot is not? Who has that right, especially when it is so wrong? Why can society push alcohol on us while steering us away from pot? Why does everyone accept this convention so readily? It's time to open our eyes and remove the blinders.

It's time to realize we are mature and responsible enough to make our own decisions. It's time for change.

SINCE 1911
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MCGILL DAILY CULTURE

BY DAN ROBINS

I have this picture of someone, maybe a McGill Arts student, waking up in the morning, bleary eyes, wondering what to wear. Does Guatemalan go with Nepalese? she wonders as she stumbles to the closet. Is my poncho warm enough for November?

She likely bought these clothes from one of Montréal's several shops specializing in clothes and handicrafts produced in the poorest areas of the world's poorest countries: Third World Chic.

According to Caroline Husband, a Université de Montréal student who co-owns the recently-opened One World on St-Laurent, this is a fashion statement that appeals to many students, especially those who're into the '60s peace, love and good drugs aesthetic.

But it didn't start with the modern liberal student. Europeans have long enjoyed surrounding themselves with cultural tidbits from the societies they've destroyed. Collections have been maintained, museums have been filled, and even the occasional brown "savage" has been presented for the titillation of the court.

A white-run business serving mainly white consumers, Third World Chic is a denial of difference and a denial of the political and economic realities that make it possible.

The message is that we all live in the same global village—and to hell with people who won't give up their culture into the world of commodity exchange.

Commerce in culture

But it's not just one world. There is a developer world (where we are) and a developed world (where people get developed whether they like it or not). Without the colonial history shared by the two, Third World Chic could not exist.

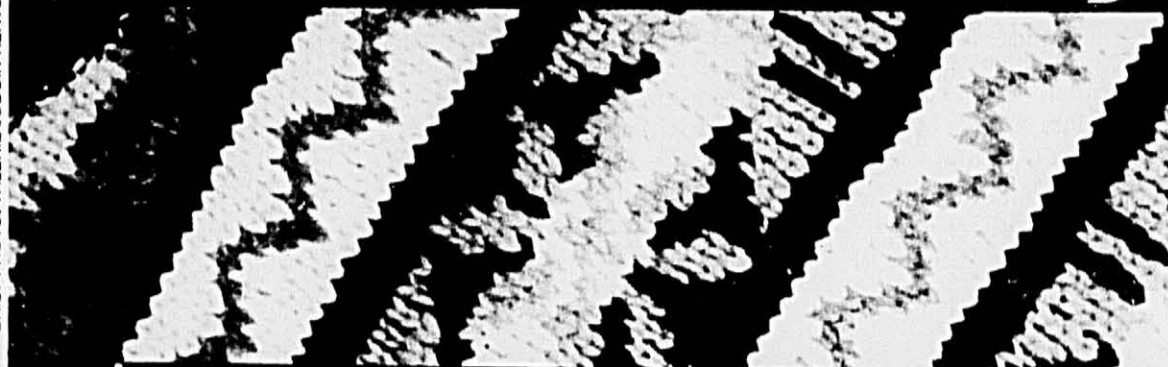
There have never been any reparations made for slave-trading, and European economic colonialism has continued. As a result, colonized nations have been left impoverished, with little choice but to sell off everything they can.

"Third World countries have to export to survive because we don't have any international safety net and no prospect for one," said McGill economics prof Myron Frankman.

While this has most commonly meant a switch from subsistence agriculture to large-scale cash-crop farming (often dominated by U.S. agribusiness), cultural production has also been geared up for an export market

Third World Chic?

The commodification of culture in a neo-colonial age



Along one wall were small laughing Buddhas. Opposite them were some hand-painted Indonesian embroidery and in the back I could see African wood-carvings.

I was in one of Montréal's boutiques of Third World Chic, where cultures are mixed and matched like so many baseball cards, and consumed alongside potato chips and t.v. dinners. I felt dirty. Selling off their culture may be one of the few options left to the world's rural poor, but I can't help but feel it's the sign of a definitive victory for liberal colonialism.

— a market which is inherently unstable.

"The ethnic clothing market around the world is very capricious, it comes and goes. It's not something we would ever encourage anyone to become deeply involved in," said Ted Macdonald of Cultural Survival, a Massachusetts-based group which works with indigenous peoples the world over to preserve traditional culture.

Almost all of the trade goes through large-scale commercial importers. Pier One is among the biggest, operating 30 stores in Canada and over 600 in the U.S. According to John Baker, a 20-year employee working in the merchandising department of Pier One's Texas head office, they don't deal directly with artisans, who subsequently receive very little of the eventual sale price.

"Because the craftspeople don't get to talk to their customers, they have no idea what their products are worth," said Jacqui MacDonald, director of Bridgehead Canada, a non-profit group which tries to deal with producers on a fair basis.

Instead, the money goes to a long chain of intermediaries. These are local "entrepreneurs" who control access to the export market and are able to take the biggest part of the profits before the products even leave the country.

Baker said one of the biggest questions a Pier One buyer asks when deciding whether to deal with a "Third World" artisan is, "How many can they produce?"

Because an individual artisan could never produce the 6000 items necessary to put 10 in each Pier One store, Pier One and other commercial enter-

prises deal instead with larger-scale networks, often under the control of master craftspeople and local elites.

Sometimes, they are organized into factories, but a study published by the Indian Council for Research on International Economic Relations in 1986 found that, at least in India, small-scale workshops were far more common.

Because they are often free of government regulations of factory health and environmental standards, such workshops are cheaper for the owners, who can therefore make higher profits. (This isn't a problem for elites in countries such as Guatemala, where factories are effectively unregulated.)

The study also concluded that though the handicrafts industry had provided higher wages for rural Indian workers, often working conditions were "primitive, uncontrolled and unregulated," according to Ann Weston, one of the authors of the study.

Workers frequently came down with respiratory problems, and dyes from the rug-making process often found their way into local water sources. Meanwhile, children worked in the shops at the expense of their education (researchers were unable to determine if the children were forced to work as bonded labour).

"The idea that you're supporting an individual artisan is misplaced," said Weston.

Still, with the world economic system as it is, and with U.S.-dominated lending institutions such as the World Bank and the International Monetary Fund showing little interest in chang-

ing it, artisans in impoverished countries may have little choice.

"It's one of the few ways that's been found to bring money into these rural areas," said Weston.

The principles of funk

There's a town in southwestern China called Dali. Dali is Chinese for Great Principle, but the surrealist reference isn't completely inappropriate. Dali is Third World Chic run amuck.

Clustered around Di'er Zhaodaisuo, where I stayed on a visit two years ago, were restaurants sporting names such as Salvador's, Jim's Peace Café and the Coca-Cola Restaurant, where you could buy Mexican food and oatmeal cookies. You could also rent English novels, or read the mostly-English graffiti on the walls. "Free Tibet," said one. "Free Palermo," said the next.

About half of the restaurants sold pizza. Most had English names. The people who worked in them spoke better English than anyone else I'd met in China.

The tourists in Dali called themselves travelers and carried backpacks instead of suitcases. Mostly they bought batiks — wall-hangings and clothes — but there was also a brisk trade in local marble. They looked with disdain upon the middle-class and middle-aged who flock to the Forbidden City and buy up touristy crap.

There was a debate among the seasoned "travelers" who came through Dali: Was this authentic China they were experiencing? Or were they somehow cheating themselves with a fake, a rip-off by those cunning Chinese, willing to steal money from honest westerners who just want

to experience the "real" China.

There are places like Dali all across the world's poorer countries. Places where the local economy has shifted entirely towards filling the needs of the alternative traveler, who likes bright colours and hungers after authenticity.

But because they are producing for an export market, artisans in non-industrialized countries produce for western tastes. "They're actually responding to contemporary fashion demands," said Cultural Survival's Macdonald.

While at its worst extremes, villagers are taken out of their communities and away from their subsistence farming base to work in factories producing business shirts and Santa Claus ornaments, there is a danger that cultural concerns might give way under market pressures.

"I've seen cases where particularly skilled artists were told they had to produce 300 items, and they all had to be the same," said Macdonald.

"It's a risky business," said Paul Freundlich, founder and president of the Fair Trade Foundation and president emeritus of Co-op America. "On the other hand, they don't have a whole lot of options. Maybe the only groups with a real chance of surviving are those who sell to tourists, or who can get their products outside of the country."

"What's most crucial is not that there be some artistic ideal of design but that the people don't have to leave their communities to be workers or prostitutes or fodder for someone else," he said.

Fairer trade?

Enter the Alternative Trading Organizations (ATOs). With names like Aid to Artisans and Self-Help Craft, they aim to make the commerce in culture more profitable and less destructive for people living in impoverished countries. They also try to make western consumers more aware of the political issues surrounding the trade in Third World Chic.

"Our main aim is to assist producer-groups to sell more of their products and to promote fair trade in the international forum, where the people in the producing countries receive a fair return for their product," said Paul Leatherman, the administrative officer of the International Federation for Alternative Trade, an umbrella group of about 60 ATOs and producer groups in 'developing' countries.

While most of these organizations are located in Europe, there

continued on page 8...

EVENTS

Thursday

McGill Student Health Services presents "Self-Care Cay 1993". Booths on Holistic Medicine, Women's Health, First Aid, Fitness and more! Union 107-108, 10h-15h.

The McGill Christian Festival is holding a clothing swap at the Yellow Door (3625 Aylmer), 10h-17h (also on Friday). Bring clothes for swapping before 12h. Info: Dave at 282-9356.

Thinking of studying in Israel? A representative from *Hebrew University in Jerusalem* will be available for your questions at Hillel, 3460 Stanley, 13h to 15h. 845-9171.

Storytelling at the Yellow Door Coffee House, the first Thursday each month. Today, Jamaican storyteller Pat Dillon, 20h30 at 3625 Aylmer. \$2.

The Wake, a play by Steven R. Hay shows at 22h at Studio C (1604 St-Laurent). \$7/\$5 for students or unwaged. Also Fridays to Sunday.

Friday

The Centre for Developing Area Studies presents a talk by Theo Hills on "Tropical Small Farming—Scale, Technology & Gender". 12h at 3715 Peel St., room 100.

Shakdi presents Babakueria (Barbecue Area), an anthropological account of white Australia from the perspective of people of colour. Discussion will follow. 16h30 in the Q-PIRG office, Eaton 505. Info: 398-7432.

The McGill Christian Fellowship is having a large group meeting at 19h at Dio (corner of Milton and University). Info: Tien at 284-7645. Everybody welcome.

The McGill Symphony Orchestra plays Rachmaninoff and Tchaikovsky. 20h. Free, but you have to pick up passes at the Pollack Hall Box office. Call 398-4547. Also on Sunday and Monday.

Tariq, with live band plays at the Alley. Doors open at 21h, \$2. Also on Saturday.

Haitian historian Claude Moise talks about *Developments in Haiti* in Leacock 232 at 18h. Sponsored by Friends of Haiti and the BSN.

Ongoing

Musee d'Art Contemporain de Montreal: To Dec. 5 "Eric Cameron Exposed/Concealed" A video installation by Eric Cameron. To Jan. 2 Installation by Thieroy Kuntzel. Also, large works by Jean-Paul Riopelle. At 187 Ste. Catherine W. 847-6226. Free Wednesdays between 6 and 9.

"Sharing Our City" A look at the multicultural make-up of Montreal. A permanent exhibit on the history and archeology of Montreal on the site of the city's founding. At 350 Place-Royale, Old Montreal. 872-9150. Free Wednesdays between 5 and 8.

Montreal Storytellers. Nov. 10-Scheduled readings and open mike. La Galerie Fokus, 68 Duluth E. 284-6642/681-9817

Culture not conflict

No political agenda for Culturefest '93

BY MELANIE NEWTON AND PATRICIA HAREWOOD

Nope, no politics here.

That's the message which the organizers of this year's Culturefest sent to the McGill student body about Culturefest '93. With the slogan 'Passport to the World', the week long cultural extravaganza is taking over the Shatner building this week.

According to organizer Paola Scarone, president of SALSA, both herself and co-organizer Tatiana Glad made sure they got their non-political message across to participating clubs.

"We want to show tolerance. We want to introduce people to cultures they know nothing about. But we want to keep it light, fun, and not necessarily make them think that it's anything political. All the traditional stuff doesn't mix with politics," said Scarone.

Scarone emphasized that Culturefest '93's apolitical multicultural angle was not imposed by the Students' Society, and groups were not forced to comply with it.

According to SSMU President Mark Luz, Culturefest has traditionally chosen to focus on specific aspects of culture, particularly, "the music, food, and dance" as opposed to the political element. However, Luz does admit that the separation of the two is merely superficial.

"What I say is that politics and culture often go hand in hand. Politics often forms people's culture. You can never leave it out. It's just a matter of focusing on one or the other. I think it would be great to have a political fest," said Luz.

Still, Luz sees Culturefest as being merely a "social function". "People are afraid to understand the political side of it. Culturefest is not the forum for that or traditionally hasn't been," he added.

And compared with Culturefest '92, this year's schedule certainly seems to be downplaying the politics. The week kicked off yesterday with a day long exhibition on Switzerland, arguably not one of the world's current political hotspots.

Several international musicians will be performing this week, among them the El Salvador Musical Folklore Group, which entertained students in the Shatner cafeteria this week.

This evening's International

Gala will feature Jamaican reggae band INUS ASO.

Scarone doesn't expect either band to do "anything political at all."

A messy divorce

However the inclusion of extremely political student groups such as the Palestinian Solidarity Committee (PSC) and Lesbians, Gays, Bisexuals of McGill (LBGM) raises questions about the possibility of an apolitical show.

PSC President Rami Dajani is one of several student leaders skeptical about the idea that culture can

Anti-oppression week?

The choice of the slogan "Passport to the World" has also raised a few eyebrows. Scarone stated she chose it because it represented "cultures from all over the world". Some international students found it "offensive", and saw it as evidence that Culturefest is inherently another example of western cultural imperialism.

Zimbabwean student Rumbi Katedza describes the slogan as



"r u b - bish" and feels it has no place at McGill.

"I think McGill is really trying to make itself out to be a really progressive school by clumping the world into a week of cultural appropriation," she said.

Black Students' Network Cultural Chair Moji Anderson said that, while she didn't find the slogan offensive, it might be "a little misleading".

"Although we will get a glimpse of different cultures, we won't be getting the whole story. I don't see it as cultural imperialism, but I do see how some students might feel that way," said Anderson.

While glancing at a Culturefest pamphlet, Katedza was not impressed with the program for Tuesday night's Dance Crawl, which invites students to "learn their fave dance: african, salsa, dabkeh, step, israeli..."

"Excuse me, what's 'African dance'?" she demanded.

Other students of colour have expressed dissatisfaction with the picture of the world which Culturefest is presenting, noting the absence of Asia from the program.

Several Black students are par-

ticularly concerned about the fact that the only discussion about Africa, entitled *My Life in Uganda as a Canadian*, is not being given by a missionary who went to Uganda, not from an African perspective.

Cornell Wright, vp internal, played an active role in publicizing the events. He was dismayed to discover that students were offended. However he did state that a lack of communication between student groups on campus and organisers was partly to blame. According to Wright, these problems can easily be rectified.

"There is always potential for an anti-oppression week. If there are groups that didn't feel comfortable, I'd be more than happy to set up a week for them," said Wright.

From all accounts, this year's Culturefest could be the biggest and most successful one McGill has seen since the annual festival began in 1987. No less than 18 Students' Society organizations, up from 5 last year, are included in the lineup.

"As I told all the clubs, this is really the opportunity for all the clubs to get out there. I really pushed them, be-

cause all the other events, Welcome Week and Activities Night, people don't really pay attention to the cultural groups," said Scarone.

It could also be the first Culturefest which doesn't turn out to be a financial disaster. Last year's effort left the Students' Society, which is responsible for any deficit incurred by Culturefest, with a \$6 320 bill, about \$2 000 more than they budgeted for.

This year increased advertising and generally more realistic budgeting might keep Culturefest from getting too deep in the red.

"CKUT is working with on air promotions. Voyage Campus has donated the grand prize of a trip, LaBatts is printing tickets and we have an event where we'll be selling beer. Coke provides us with a free product," said Keith Gallup, the Student Society's programming and marketing coordinator.

Students' Society also hopes to raise money at the International Gala Evening, which will be a showcase of performances of McGill's multicultural organizations, and tomorrow's Satellites concert, which is co-sponsored by the AUS.

Chewing the Culturefest cud

McGill students speak out

Despite the fact that whether or not it might be genuine or it might not be I think we should go ahead and try and do something with it, just because someone who may have a genuine interest in it would get some good out of it anyway, regardless of why SSMU is doing it.

— Jena Martin

Just a general concern that these types of "culturefests" always present the same aspect of a culture which is the easiest ones to represent, like food, and music, and clothes maybe, and you always leave with a sort of superficial image.

But then again, it's also hard to try to keep peoples' interests in introducing them to a culture so I don't know if this is the best way but I just feel people don't really get a real appreciation or at least a respected impression of culture.

— Mubrat Beyene

I just think political stuff should be avoided because we have to learn to get along here. People don't get along in other places, we shouldn't carry that over here. We should just peacefully coexist. All we should do is get people to be aware of our culture, but not the problems between our cultures.

— Manoj Rao

Personally I think Culturefest is great because it introduces the McGill community to all the different cultural groups that actually exist at McGill. It gives a chance to the cultural groups to expose themselves, because some people don't even know that some clubs exist.

I don't know about a week being enough to explore all the cultures, personally I think it takes a lifetime to explore all the cultures, but it (Culturefest) gives you a good insight into it, it gives you an idea of whichever culture you would like to explore more, and then it's up to you to go into it basically.

— Julie Picard

I thought it was kind of weirdly spaced in the semester, in that it's right when everyone is completely above the barrel in homework and they have no time to do all of this stuff, second of all it's in the middle of winter and just in this building basically, and so if you don't happen to come by, you don't get to know any of it happening, you kind of see the posters, but you don't bother to come.

I thought it was really weird to have a Culturefest and the whole thing seems to be on Switzerland for some strange reason. Why did they

pick Switzerland? Why pick a typically Western country? I just thought Switzerland was a bad idea.

I think it's sort of a waste of students' money because there's going to be nobody going to it. It's a good idea but it needs maybe a different pitch.

— Sara Mayo

It is kind of interesting, what I have known about events going on, I did notice the Switzerland thing, the other stuff wasn't very visible, and I think that's problematic.

But I think it is an important event to have. I'd much rather see the SSMU spending money on something like this rather than what they had at the beginning of the year with all those corporations handing out stuff, that's bullshit. Culturefest should happen then.

— Ivana Vukov

I never really heard about it anywhere in school, I never really saw any flyers.

I think it's a good idea to have Culturefest, to show each person's culture and get to know other cultures as well, but I find that the general mood at McGill is that people just don't seem to care. They

worry about studying.

Either it's not advertised enough, or people just don't want to walk all the way here (Union Building). For example, people in medicine or in physiology, they don't want to walk all the way down to lower campus.

Since we live in a cosmopolitan country I don't think we should emphasize Switzerland or any other country specifically. This is a culturefest, it's where all cultures come together, we don't really need to emphasize one culture. I don't think it's really fair.

What I would recommend is instead of having one big thing, like the gala event in one spot, why not have smaller events all over the school, and make it more accessible to other groups.

— Hovig Tanielian

If I am going to go to any events, it depends on the culture represented, if my culture is in it, I might go. If I develop an interest in other cultures, I might go.

— Vehazoun Guekguezian

compiled by Minelle D'Souza

Resolving conflict: hindered by our own systems

First Culturefest lecture attracts small audience



Jack Jedwab and Robert Vachaux

BY MELANIE NEWTON

Apparently, race and ethnicity are not issues that draw crowds at McGill.

So few people came to Monday's speakers' panel on *Breaking the Barriers: Ethnicity and Racism in Montréal* that it was moved from its original Leacock 132 venue to a cozy table at the Alley.

As part of Culturefest '93, Jack Jedwab of the Canadian Jewish Congress and Robert Vachaux of the Intercultural Institute of

Montréal addressed the tiny audience of about twelve. They attributed the city's racial problems to the white majority's xenophobia.

"People just don't seem to be able to adjust to a changing society," said Jedwab.

Identifying language, religion, ethnicity and national identity as the categories by which culture is currently defined, Jedwab said that the rise in the importance of language as a means of cultural identification was reasonable for Québec's language tension.

Robert Vachaux pointed to the existence of the nation state system as the root of cultural intolerance in western society. Citing the example of example of Native people, he said that the capitalist nation state system has supplanted community culture as the means of collective identification.

"Essentially the system has become our culture. I personally believe that the problem today is that we're thinking always within the context of the nation state that doesn't give a damn about cultures," said Vachaux. "I think the greatest obstacle to intercultural relations is money, democracy, human rights... all our values system that we think is universal is not."

As an example of cultural and politically imperialism, Vachaux talked about the selective inclusion of Native people in the North American political system.

"We define them in relation to ourselves. We will never speak to their traditional leaders, only to those who we have elected," he said.



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SILENCE IN COURT!

Trade-not-aid an imperialist lie

...continued from page 5

are a growing number in North America. A local example is Bridgehead Canada, an OXFAM-run company which deals with cooperatively-organized producers.

"We want to promote indigenous art and local designs, local products," said Jacqui MacDonald, director of Bridgehead Canada.

ATOs, most of which are non-profit, claim to put the actual producers of handicrafts in control by reducing their dependence on elite intermediaries and a shifting global market.

First of all, a much larger share of the money goes to the actual producers. Also, ATOs often pay up to a year in advance, so producers are less vulnerable to fluctuating markets.

Often, this is accompanied by marketing advice, in terms of both making products more consumer-friendly and providing information about export markets. Some ATOs, such as AID to Artisans, focus on helping local artisans start up their own long-term organizations which can then survive independently.

At present, though, ATOs represent a very small share of the market and are growing slowly. And they are all aware that by making this trade more equitable they can't do anything about the unjust economic situation which makes it both possible and necessary.

It reminds me, perhaps unfairly, of Bryan Johnson, the *Globe & Mail* reporter who first made Canadians aware of the plight of child prostitutes in the Philippines with a 1980 front-page article. The article gave a very personal account of the lives of teenaged prostitutes in Manila's Ermita district.

In December 1991, an article in *Saturday Night* revealed that Johnson was now running his own strip club in Ermita, with dancers doubling as prostitutes. He told reporter Sean O'Malley that years of trying to get kids off the street had failed—the only way he could really help them was to run a good bar.

Trade-not-aid is an imperialist lie. But until the global economy is radically changed, maybe the best the world's poor

can hope for is a better pimp.

Guy Debord once wrote that tourism was the chance to go and see what has been made banal. With Third World Chic, you can bring it back home with you.

With few exceptions (Palestinian kafiyeys and "Free Tibet" t-shirts are the only ones I can think of), these clothes and handicrafts involve no political solidarity with the people making them. Instead, they presents a depoliticized world of funky countries where brown people make rhythmic music.

"Jamaica would be seen, for instance, as a country where everybody wears red, green and gold," said Moji Anderson, cultural issues chair for McGill's Black Students Network.

"It trivializes these cultures, because a culture is reduced to the level of clothing," she said. "Appreciation isn't necessarily established."

It also allows liberal whites to feel they are participating in a multicultural world culture, which really is just a global economy run by the vestiges of European colonialism.

"It puts people of colour in the position of serving the western market," said Rima Banerji, the coordinator of Shakti, a McGill collective for women of colour. "While using the pretext of selling cultural appreciation, it actually allows western middlepeople to profit at the expense of exploited workers."

Banerji suggested that by going multicultural, white students are able, in their own minds, to excuse themselves from their privilege in a white supremacist world.

"It perpetuates the multicultural ideal of containing cultures, which means that only the same elements—like dance, music or food—are allowed to be examined," she said.

"This kind of activity serves two purposes. It relieves the conscience of the white consumer, who is assured of his or her participation in contributing to the economic wellbeing of these workers, and also allows them supposed proof of their anti-racist politics, which they equate with multiculturalism," said Banerji.

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Remembering Reggae Revolutionary Peter Tosh

A biography of a reggae superstar and activist Peter Tosh

BY DAVE AUSTIN

Unlike the romantic, sanitized *Time Will Tell*, on the late Bob Marley, *Stepping Razor: Red X*, Nicholas Campbell's biography of Peter Tosh, is real. In fact, much of the documentary is so real and vivid that it is eerie.

What makes the film unique is that, in addition to the usual interviews and concert footage that accompany most documentaries of this kind, this film is formulated around actual tapes recorded by Peter Tosh between 1983 and 1987. The tapes were called *Red X* tapes because Tosh noticed that government documents referring to him always had a red 'X' marked beside his name.

Tosh was one of that rare breed of artists who combined his musical talents with social and political commentary, producing an art form that forces you to meditate and reflect.

Born in 1944 in Jamaica, Tosh grew up in the rough streets of Trenchtown, Kingston. He began singing at age 4 and by 7 he had constructed his own string guitar. He learned to play the piano by the age of 13 and sang christian songs, sometimes re-

ceiving payment for his vocals.

Tosh recounts a song he grew to hate, which beckoned Jesus to wash his black skin "white as snow". Interviewed in *Stepping Razor*, Dr. Carlton Stone compares Tosh to a prophet who never took Christianity seriously but merely used its tenets and Rastafari metaphorically as a tool for expression.

Tosh, one of the founding members of the original Wailers, along with Bob Marley and Bunny Livingstone (now Bunny Wailer), was instrumental in the group's early success. It was Tosh who set the melody and music to the songs and set the rhythmic tone. In fact, according to Tosh, he himself taught Marley how to play the guitar. In those early days, Tosh was the political mind of the group and, as he put it in an interview, "Bob Marley was my student."

The Wailers were very close. In fact they were all related in some way or another. Andrew Tosh, son of Peter Tosh, was Bunny Wailer's nephew, and Bunny Wailer's sister was the half sister of Bob Marley's sister. As one interviewee in the film put it, "they moved like brothers."

Together they made musical history, revolutionizing the Jamaican music industry, first with the fast beat ska, and later with the music they became renowned for around the world, Reggae.

Ska became popular in Europe especially due to Jimmy Cliff in the 60's and hit big (ironically, ska is still popular among skinheads and punks in England and elsewhere). The Wailers moved from ska in the early 70's to slower beat reggae and never looked back. As Tosh said: "the first song hit, the second song hit, the third song hit. We never sang a song that missed."

With their evolution to reggae came a conversion to the Rastafarian religion and a new social and political consciousness. Early Wailer reggae hits such as "Concrete Jungle", "Stop that Train", "400 Years", and the Tosh/Marley duet "Get Up Stand Up" on the *Burnin'* album, represent a departure from the group's earlier ska hits.

But in 1973, between the *Burnin'* and *Catch A Fire* albums, the Wailers became Bob Marley and the Wailers and the credits on the album read Chris Blackwell and Bob Marley as producers, not the Wailers. This was the last album on which all the original Wailers would perform together.

Blackwell is seen by many as the one that orchestrated the split between Peter Tosh and Bob Marley. Bunny left, allegedly because he couldn't stand the rigours of being on the road. Concerning his own decision to leave the group, Tosh explains that there was no conflict between him and Bob Marley. It was a "conflict with the shitstem," he said. "They were trying to create superstars and divide us".

The "shitstem" as Tosh describes it was the music industry and, more specifically, Chris Blackwell and his recording label Island Records. Blackwell felt that Bob Marley was more marketable as the leader of the group because of his shy, less outspoken demeanour and the fact that his father was white, which supposedly made Marley more acceptable to a wider audience.

Judging from the popularity of Marley in his lifetime and the resurgence of his popularity today, Blackwell was probably right. Marley was more marketable and palatable to a wider audience. He was already the lead singer in that he sang most of the songs. But, as Tosh stated, he was by no means the group leader.

Despite his success with the Wailers and a string of hit singles in Jamaica whilst still part of the group, it took him two years to earn a recording contract.

"Tosh had his own way of doing things," said one music associate in the film. "They [record producers and companies] didn't know how to deal with him."

Tosh made record producers and audiences uneasy because

he was ruthless in his criticism of injustice and unpredictable. You never knew exactly what he was going to say once he had a microphone in his hand.

True to his idiom that "only the truth can make man free", Tosh made it very clear where he stood concerning his music.

"If I wasn't a singer I'd be a revolutionary. I'd be killing bambaclaat babylon (oppressors) everyday," said Tosh in the film.

An uncompromising voice of the oppressed

It is statements like this that have led Jamaican dub poet Mutabaruka and others to compare Tosh to Malcolm X. The comparisons are not unfounded. Tosh articulated the problems and feeling of the Jamaican masses and oppressed Africans around the world. Like Malcolm, he was without compromise and for this he gained the respect and admiration of the Black masses and other oppressed people. In his 1982 concert in South Africa, he was greeted like a king by Black South Africans.

But his popularity among the undeprived Jamaicans earned him the scorn and despise of the Jamaican government and police. In 1977 he made a speech at the One Love concert organised by the gangs of Kingston to put an end to the government backed bloodshed that was costing dozens of lives.

At the concert, Tosh virulently criticized the government and main opposition party for neglecting the poor and sponsoring political violence. He charged the police with corruption and murder and noted that only the Jamaican poor go to jail while the rich and powerful criminals go free.

Whereas Tosh unequivocally criticised the government as an oppressor of the Jamaican people, Marley called the political opponents, Michael Manley, and Edward Seaga (who was well-known in Jamaica to be a stooge for the CIA who sponsored much of the electoral violence in Jamaica throughout the 70's and 80's), to shake hands in "unity" on stage.

Inevitably, Tosh was never as commercially successful as Marley.

But he was just as popular, particularly in various parts of Africa. With songs such as "Apartheid", "African", "Recruiting Soldiers", "The Poor Man Feel It", "Mama Africa", and "Come Together," Tosh established

himself as a major voice in the hearts and minds of the down trodden. He was born and raised in the ghettos of Trench Town and he never forget it, even with his fame and fortune.

Stepping Razor is insightful, riveting at times, and eerie at others, as we hear Tosh prophesy that he will be murdered for what he believes and represents yet, as was the case with Malcolm X, he cannot escape the inevitable.

Why was Peter Tosh killed and by whom? Some have alleged that his murder was the result of a robbery attempt. Others have suggested that it was the work of an old friend, Lippo, who took a gun rap for Tosh nine years earlier and did not feel he was adequately compensated for his years in jail.

One of the theories which is put forth in the film and is believed by a number of people close to Peter Tosh is that, seen as a threat to the Jamaican government and the interests of Jamaican capitalists class, he was assassinated. Given that murder attempts were made against Bob Marley, this can hardly be called a conspiracy theory.

A few months after his One Love speech, Tosh was brutally beaten by the Jamaican police. He survived only by playing dead, fooling the police into believing that they had already killed him. Friends and associates often told him that they were aware that the police and other officials were going to try and kill him.

Tosh was gunned down in his home along with I Tree, a popular radio host. Both he and Tosh were bidding for a Jamaican Broadcasting Corporation radio station which would have certainly included a lot of anti-government sentiments.

Lippo, Tosh's boyhood friend, was convicted for the murder in a trial that lasted eleven minutes, perhaps the shortest trial in Jamaican history. The other two "robbers" involved were never caught but rumors have it that they were killed in streets of Kingston or New York.

Whatever the case may be, the details surrounding Tosh's murder/assassination are more complicated than has been officially acknowledged. As Mutabaruka put it, "those who won't compromise are the ones that get murdered." As was Malcolm, so was Peter Tosh.

Today is the last day that Stepping Razor will be showing at Cinéma de Paris at 3:00pm and 9:30 pm.

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Sensitive grunge

Radiohead in concert



DAILY PHOTO: THOMAS WHITE

BY REYNALD HOSKINSON

The band came on, and for a terrifying moment I thought I had been transported by some dimensional time-space anomaly to the Verdun arena.

It was Nirvana in the flesh — there was the big tall base player, and Kurt Cobain with shining Rod Stewart hair. But wait, who was this fifth guy standing near the drum set, and why was the

big tall guy playing guitar?

When the first song didn't subject me to loads of distortion and that familiar Cobain wail, I saw the light — it was a toned down, sensitive grunge band. It was Radiohead.

Granted, there were the occasional periods where the volume rose and Radiohead wailed away with abandon (you couldn't miss them — the strobe lights would go on and hair went flying...) For the most part, however, the band mainly relied on the anguish and melodrama of ballads, exemplified by the monster hit single

"Creep."

This was my first gig at the club Woodstock, and I wasn't impressed. There are two rooms: one entirely for pool and a main bar/dance floor. They must have sold enough tickets to fill both, and of course no one is going to play pool during the set, so it felt like one big sardine tin.

Being cheek to cheek with several sweating fans bellowing all the words to Creep, as exciting as it might sound, was about as much

fun as sticking a vacuum cleaner hose up your nose at full suction.

The highlight of the show was the opening act. Prya Thomas has a beautiful voice, and captivated the audience with only her acoustic guitar as backup. The subtle nuances of melody were like the picturesque trickle of a fresh water brook, a welcome escape from the hot and crowded conditions of Woodstock.

The sheer number of people wearing Radiohead memorabilia and harmonizing with the band brought home the fact that the British Invasion is still very much alive. Along with Suede, they have mastered the art of 'sensitive, I-have-feelings-too' lyrics backed with semi-distorted guitar. They looked like they believed what they were singing, but the audience never really got involved beyond the inevitable sing-along to *Creep*.

I took objection to the lyrics "I don't belong here \ I am a weirdo." As sincere as his voice is, he just doesn't come off as a downtrodden freak who feels alienated by society. With the raising of Nirvana to rock icon status, and the sudden shift from what was previously alternative to the mainstream, Radiohead just look and sound like normal guys playing normal songs.

You're right, Radiohead, you don't belong here. You belong in Verdun auditorium, playing in front of thousands of screaming fans.

Hard to Gage the Rage

BY ILANA KRONICK

It is difficult to tell if it is more important for Rage Against the Machine to blow us away with their impressive amalgam of rock and rap or to communicate to its listeners their radical political agenda.

One thing, however, is clear: Rage's music is an outlet for their anti-establishment politics — it is agitpop aimed at penetrating the vulnerable and impressionable minds of North America's young alternative music lovers. And because Rage's hard rock sound is so aggressive and so compelling, its appended political message successfully contributes to the infection.

While Saturday night was an evening of celebrated musical talent, it was also undoubtedly, a political movement against the corruptive measures of modern society.

The statement was constantly reinforced. Anti-censorship and pro-native rights propaganda was widely distributed.

The opening act, State of the Nation, a thrashing alterno-rock trio, made it clear that they too subscribed to the extremist politics of the headlining act. They shouted lyrics like "the workers will have no power" and ended the set by proclaiming "I know you're killing my children, I know you're killing me. Peace."

While the punk-rawk outfit Quicksand, the second act, had no apparent agenda of their own (although their obviously Fugazi-influenced sound may hint at their support of the DC champs' ethic of non-exploitative music production), they certainly contributed to the musical intensity of the event. Quicksand's delivery of grinding guitar overtop raunchy vocals, pulsating rhythmic bass and soulfully-swung pounding drums threw the crowd into an hour long moshing frenzy.

And then came Rage Against the Machine. Opening the set with "Bombtrack", the first song off their self-titled debut album, frontman Zack de la Rocha cranked the energy level up to

eleven as he danced about furiously spewing out a detailed call to arms.

About halfway through the show, Rocha pulled out a book (whose author and title I unfortunately could not decipher) and began citing the relevant passages. "It had to be the KGB... the FBI... the CIA... it had to be organized crime... Time magazine... library books... the music business... it had to be through force, world wide and full of money... through force, world wide and full of money." By the time he had finished, the cheer was deafening.

Rage plays heavy. Very harsh, high pitched guitar riffs, throbbing bass, tight, smashing drums — at times, the sound is bordering on metal. This, together with Zack's politically loaded rapped lyrics, fierce and vehement, affords the band a certain potency.

As they played their brand of hard rock, tastefully built around indoctrinating vocals, with key phrases repeated and repeated and repeated until their final

disc reviews

**Bratmobile
Pottymouth**

I guess what I like about Bratmobile is the concept of Bratmobile. The name of their group and new release entitled "Pottymouth" conjure up images of good girls with sweet smiles smashing their dolly's heads in.

Essential riot girl material — hot pink plastic barettes and lipstick — become a way of reclaiming the feminine and renaming it as strong and pissed off. This image of the counter feminine, putting the frills of femininity in a new context, is jammed into the 16 tracks on Pottymouth. Instead of typical pop girl romance, they sing, "you think it's just a

LOVE thing/Fuck yer fuckin' LOVE thing."

The problem is, as enthusiastic as their apparent ideology is in flipping the stagnant norm of our bubble gum childhoods, musically they're embryonic: full of potential but not quite developed yet.

In the meantime they are a great expression of girliness and the strength that word can imply. So put on you best valley girl accnet, pop some strawberry bubble gum in your mouth, slide on your pink combat boots and run out and buy Pottymouth, you little brats.

By Jeanna Steele

**Vinx
The Storyteller**

Ever since Sting signed this percussionist/vocalist/songwriter to his Pangaea record label, the journey has solely been uphill. Vinx simply improves with time.

The Storyteller is his third album. It illustrates a spectrum of musical styles incorporating jazz with salsa and rap with opera, samba with flamenco and R&B with classical. This may sound like a jumble of contradictions, but it's not.

Vinx steers you from beautiful ballads with classical overtones, like "Please Come Back", to songs like "What's Come Over Me?" with heavy metal influenced hump, to the intriguing meeting place of flamenco and salsa in "Armida".

This unique album has something for everyone.

The album also features the piano mastery of Stevie Wonder, the versatile vocals of Omar, and the jazzy voice of Cassandra Wilson, amongst others. These artists contribute to the creation of a story that is told through the lyrical poetry of the artist, Vinx.

His poetry primarily speaks of love that reaches beyond racial, cultural, religious, and social boundaries in order to create bliss...in order to make people feel incredible. One thing's for sure—once you've finished listening to this album, you too will probably feel incredible.

By Rumbi Katedza

**Kirsty MacColl
Titanic Days**

Kirsty MacColl has come a long way since her brief stint as a Pogues sidekick in "Fairytale of New York."

Her second full-length release, *Titanic Days*, picks up where the lyrically inspired *Electric Landlady* left off, but takes us in new stylistic directions. MacColl keeps things fresh as she experiments in urban, hip-hop influenced

sounds and remains surprisingly insightful as she explores the torments of human relationships with a dark yet sharp wit. MacColl seamlessly melds her distinctly contemporary lyrics with timeless traditional melodies, producing songs that are both sensitive and provocative.

By Peter Parker

climactic reinstatement, I felt myself utterly mesmerized by the sheer power propagated by the band. It was the ever popular "Killing in the Name" and there I was riding right along with every peak and release.

Looking around the room, I saw a sea of energy. Waves of people jumping and rumping with clenched fists held high crying "fuck you I won't do what you tell me!"

And then it occurred to me. These people were but imitating the man on stage, saying what he proclaimed, *doing what he told them*. Wasn't this the

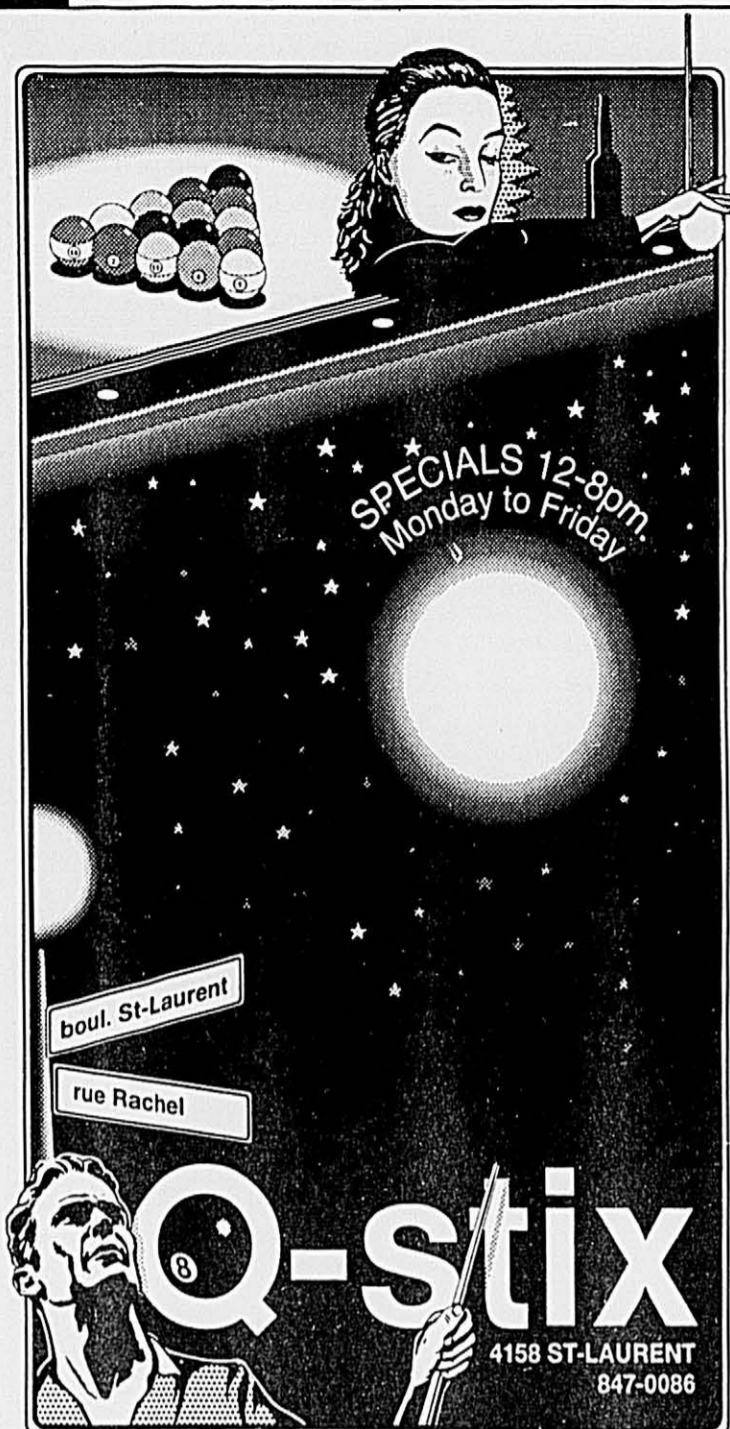
blind acceptance he so ardently revolted against?

I turned my head. There he was, a ring master. On his side a security guard with a billy club gripped tightly in his hand.

Understandably, it is very difficult to claim such total integrity without reeking of hypocrisy. But does Rage Against the Machine recognize it? Are they aware of the forms by which they practice it? Or do they leave the stage content that a great time was had and that hopefully, a few people out there actually understood what all the preaching was about?

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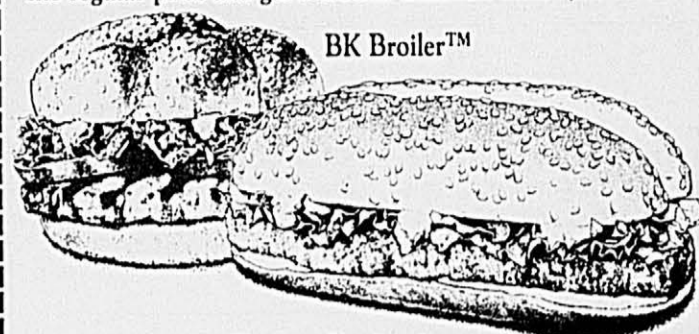
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We're just getting underway on this year's book and it's not too late to get involved with photography, promotion, production and writing.

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